

SHELTER

FORMERLY T-SQUARE

MAGAZINE OF MODERN ARCHITECTURE, PUBLISHED MONTHLY, ILLUSTRATED

CONTENTS APRIL, 1932 VOLUME 2 NUMBER 3

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EDITORIAL AND BUSINESS OFFICE, 3433 RIDGE AVENUE, PHILADELPHIA, PA.

Subscription Price Three Dollars a Year, United States and Canada. Foreign, Four Dollars a Year. Single Copies 35 Cents

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ARCHITECTURAL CRITICISM

EDITORIAL BY HENRY-RUSSELL HITCHCOCK, JR.

AMERICA has long lacked an articulate architectural criticism and our few architectural critics have had only a limited and unresponsive audience. Even if the revolution in architecture which some believe has taken place and others believe will occur in the future, is a hallucination; even if the apparent advances of the past decade must be forgotten and merged in a slower evolution; or the whole attitude toward providing shelter as completely shattered as the attitude toward transportation has been since the appearance of the automobile and the airplane; the architectural events of the last few years throughout the world have stirred architects and laymen interested in architecture to a polemic recalling the battles of the mid-nineteenth century between gothicists and classicists.

As the epithets fly about my own head in the controversies aroused by the current International Exhibition of Modern Architecture at the Museum of Modern Art in New York now starting on its tour throughout the country, I can only recall the British battles over the Houses of Parliament and the Government Offices in Whitehall. It is stimulating to know that not only Anglo-Saxon supporters of tradition, but Hitler's National Socialists of Germany also are pledged to support the pitched roof. It is exciting to realize that Le Corbusier's dramatic dilemma with which he concluded "*Towards a New Architecture*" in 1923: "Architecture or Revolution," is become a definite practical issue even in America.

Appalled by the arguments and above all by the lack of aesthetic sensibility of those supposedly trained critics who defend "beauty" from the unexpected ramparts of the feeblest exhibition of the New York Architectural League in years, it is sobering to find that in one's turn one must defend "beauty" in modern architecture against others by whom the entire existence of aesthetic categories is denied with the vehemence of propagandists of atheism. The architectural clamour will doubtless die down again. The less we build the more we argue about it; which is a good thing. For when we built a great deal, we only boasted with well bred smugness and never questioned our premises at all. Here am I today positting *order* and others positting *society* and still others the more romantic *Man and Nature* and *Life* or the somewhat deflated *Machine*. We come to grips over things as diverse as waterclosets and curtains, spaced skyscrapers and row houses, bribery and political action. In the present number of this magazine the editors are fortunate enough to offer two denigratory articles on the exhibition of architecture of the Museum of Modern Art.

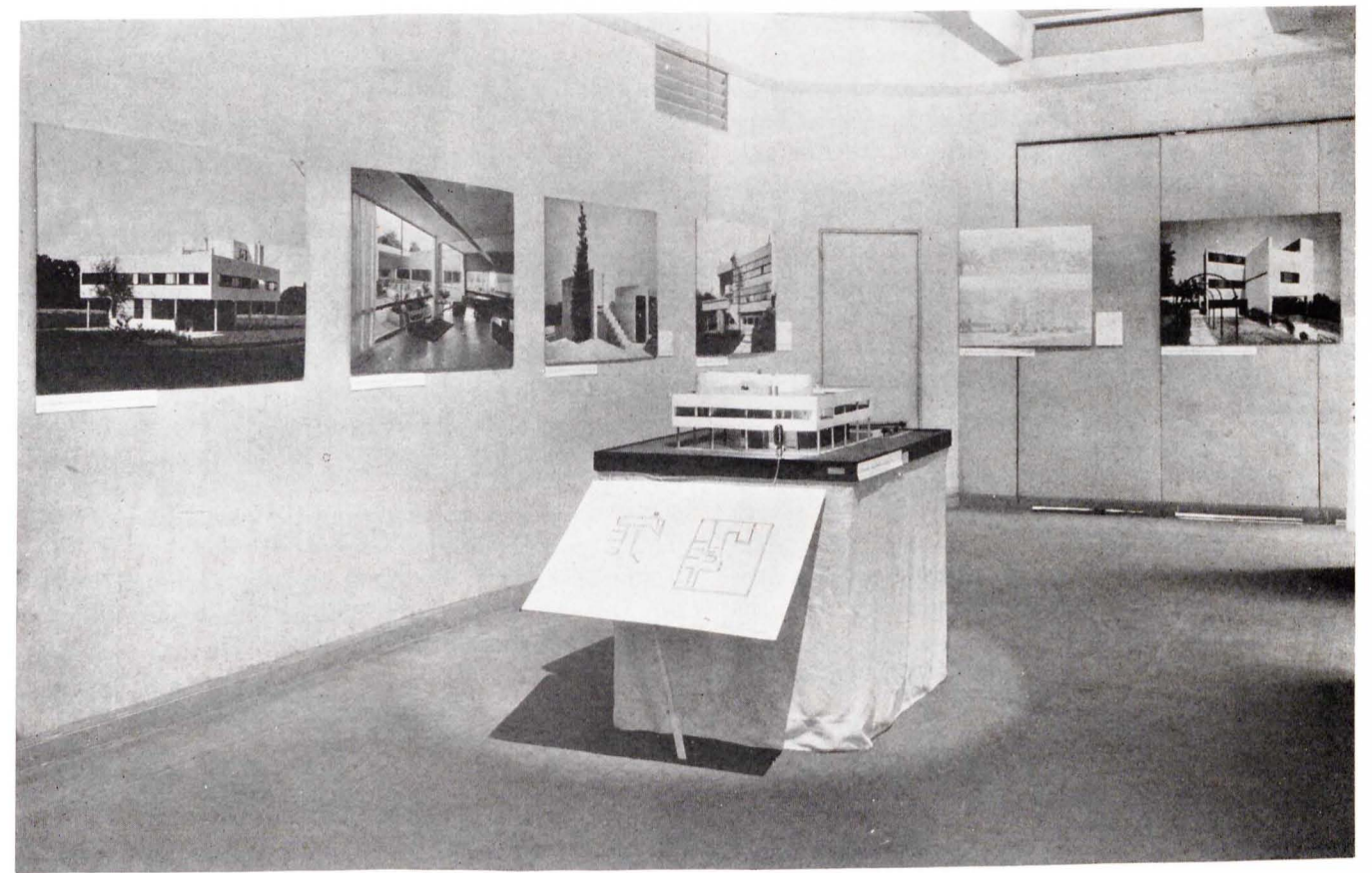
These critiques, these manifestos, these open letters

would doubtless impress the investors who are now holding up building by failing to provide funds as proof of the childishness of all who are not directly concerned in the main American activity of the acquisition and the preservation of wealth. Fortunately the businessmen are little likely to see these writings; for they would readily dismiss us all as no more worth attention than the artists in letters and radicals in politics who for some years have battled around Surréalisme in Paris.

There are however, several intellectually valid critical attitudes which should be perpetually brought before the general public. The technical attitude divorced from its anti-aesthetic theology is particularly effective in a country governed by a great engineer. The attitude of the sociologist must appeal to everyone in so far as he is a social unit and feels a duty to ameliorate the condition of other men. The attitude of those liberal-conservatives who distrust the American passion for mere fashionable novelties and stress the evolutionary continuity of modern architecture is a necessary corrective at least to the extravagance of the more romantic technicians. Even the aesthetic attitude which assumes that the best modern architecture achieves a beauty of form at once new and peculiarly intense might be encouraged to continue to express itself. Surely it is not a dangerous exploitation of an otherwise sound architect to suggest to others suffering from the hallucination that there may be "form" or even a "style" in architecture still that that architect's work has qualities of volume and proportion and coherence which may be enjoyed aesthetically.

Since the last is my own attitude, I suppose however much I may desire to fuse with it something of the other above mentioned attitudes, I must defend it at least pragmatically for itself. That is, it seems possible through aesthetic criticism to bring certain people to an interest in and even a certain understanding of modern architecture who are bored by technicians and sociologists, confirmed in their prejudices by liberal-conservatives and only reached, to put the thing at its worst, by the shock of novelty and won by explanations couched in the somewhat esoteric terminology of the art criticism on which they were brought up.

An older critic than myself whose point of view corresponds fairly closely with my own, pointed out some time ago that the bathroom was the only element of modern architecture in the American house. I would willingly make myself a literary disciple of those writers of advertising copy who have glorified plumbing fixtures, if I could be sure of reaching their audience as effectively as they have done in the last decade.



CORBUSIER INSTALLATION, INTERNATIONAL ARCHITECTURAL EXHIBITION
MUSEUM OF MODERN ART, NEW YORK, N. Y.

SYMPOSIUM: THE INTERNATIONAL ARCHITECTURAL EXHIBITION

LEWIS MUMFORD, HENRY WRIGHT, RAYMOND M. HOOD, GEORGE HOWE, AND HARVEY WILEY CORBETT

On February 19th, 1932, a symposium on the International Architectural Exhibition was held at the Museum of Modern Art in New York. Mr. Alfred H. Barr, Jr., Director of the Museum, presided as chairman. The following are five of the talks; others by Messrs. Henry-Russell Hitchcock, Jr., John Wheelwright and Harold Sterner were unfortunately not reported.—Ed.

LEWIS MUMFORD:

THE question we are asking now is why the architect has been relatively indifferent to housing? And the answer is a very simple one: he has known nothing whatever about it and has been incapable, because of his defective education and his limited background, of contributing anything to it.

The architect's education, to begin with, has not prepared him to attack the housing problem. In the

schools of architecture, the architects have been trained to execute grand projects, baths, theaters, monumental railway stations; but the house itself, the most common and most fundamental unit of building, is left out of the architect's preparation. If an architect wishes to specialize in the design of dwelling houses, he must pick up his knowledge as he goes along. As far as his education goes, it is an afterthought.

Is it any wonder that the architect has not seized upon the fundamental requirements of the modern



dwelling house? He has considered the house as an individual job, a stop-gap, a second-best, to be dealt with only if more massive and monumental works do not come his way. The great mass of our houses have come into the world without benefit of architecture; for they are produced in mass, and not to meet the expensive requirements of well-to-do individual owners. But what benefit would "architecture" be to housing if the badly trained present-day architect were called in?

When the architect is given a free hand, what does he do? He supplies his wealthy clients with fake Georgian, fake Tudor, fake fifteenth century Norman houses. From this sort of precedent, the ordinary builder who tries to meet the economic needs of the mass of the population, has acquired his taste for ghastly stucco smears, for stone warts and painted iron "half-timbering," for useless gables and silly romantic effects. It is the bad example set by the American architect on the houses of his wealthy clients that has encouraged the imbecilities and bad taste of the jerry builder and his clients.

As far as the fundamentals of the house go, as far as the house is a place designed for sleeping, eating, cooking, play, the accomplished architect has really had less to contribute than the commercial builder; for the latter, with all his faults, is sufficiently in sympathy with his clients to pay a little attention to their domestic needs: bad as his plans are, faulty as are his elevations, mangled as are his subdivisions, he at least makes a little effort to please the ordinary housewife and lighten her household tasks.

The architect cannot assume a position of leadership in housing until he re-educates himself, and until he is willing to face all the conditions which govern his design and which must be integrated into his final solution. So long as he continues to think merely about rich clients, who have expensive tastes (and as far as housing goes a low standard of living), he can do nothing toward solving the problem of the modern house. The problem of the house must be attacked from the ground up: it involves the control of land and land values, the economic subdivision of land, the conception and design of standardized units and the working of these units into a communal design: it involves the provision of gardens and playgrounds as essential

HENRY WRIGHT:

FELLOW architects and friends. I just want to say a word or two about two matters that are going to be mentioned so often in the next few years in meetings of architects, that some people will get very tired of them. One is the word "housing" and the other cannot be expressed in a single word,—the social responsibility of the architect."

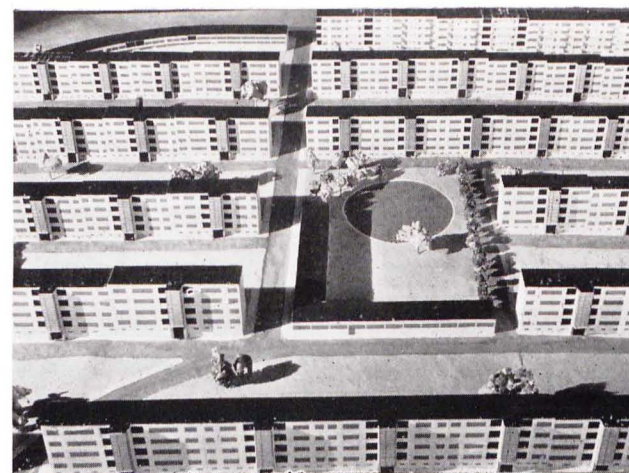
elements in the house itself. Without a comprehensive social and economic understanding of the housing situation, no architectural scheme can be anything but half-baked.

But why, you may ask, should the architect bother with these matters? The answer is that his wealthy clients have during the last ten years built a great many extravagant country mansions and city apartment houses; and they will probably not have the means to expand this sort of building during the next decade. You have a large group of clients waiting for you from another income class: they have never known what an architect or what architecture was. These people will have to live in the houses and apartments that must be built to replace the vast areas of city and suburban slums we have created during the past half century. The housing of these people cannot be done at the usual commercial profit; it cannot be done effectively without large-scale operations and comprehensive design, to say nothing of financial assistance for the lower half of the income groups.

Are you prepared for this task? These are your new clients. Have you enough social and economic knowledge to deal with them, to deal with the problems of housing them handsomely and efficiently? Do you still think this problem can be solved by one clever technical dodge or another, or have you sufficient intelligence to see that it must be treated as an organic whole? Are you ready to help organize mass-production? Are you familiar with the latest examples of community design, from Frankfort-am-Main to Radburn? Are you ready to abandon the outworn theories of individual design and ornament that were fastened on your architectural education: can you think and design in rational wholes? I leave you with these questions.

In 1923, when Professor Patrick Geddes was in America, he talked to a group of regional planners about to undertake a survey and to make a plan for New York City and its Environs. I saw him after the lecture, and I said: What did you say to them? He answered: I told them they should plan New York as though they were working for a labor government. I have a similar message for the architects who wish to design the houses we will need, in vast quantities, in the near future; and that is, you must plan them as though you were working for a communist government.

Housing to most of us about New York means something to do with the Lower East Side. I have not been in from the broad prairies and open country so long but what my roots are not strongly attached to the cities, and this year I had a chance to make a very quick tour through all the principal cities in the middle and central west, and south. The things that were



ROTHENBERG HOUSING PROJECT

KASSEL, GERMANY, Otto Haesler, Arch.

550 dwellings, part of a projected community of 10,000 inhabitants.

A functional modern plan:

Functional Streets:

Traffic streets, bordered by shops and centralized community utility establishments, surround but do not cross the residential section. Dwellings served by quiet inexpensive lanes in rear of apartments.

Open green space:

Only 25% of the land covered by buildings. No enclosed court yards.

Orientation of apartments (rows running north and south):

All bedrooms have morning sun.
All living rooms and balconies have afternoon sun.
All apartments have cross-ventilation.

Community advantages:

Children's nursery.
Central laundry.
Central heating plant.
Central hot water supply.
Central garage.

Price of apartment, \$6.00 to \$14.00 per month, according to the number of bedrooms.

This extremely low price is made possible by efficient mass-production methods, and by the German House Ownership Tax, imposed on old houses for the construction of new housing.

going on there made the most remarkable pictures I ever saw, a country trying to pull itself up by its bootstraps; a country perfectly devoid of any fundamental ideas whatever in re: better housing; and its home building in the hands of unscrupulous investors trying to tickle the palate of America with this and that little mechanical device. Houses with fake fireplaces and rathskellars in the basement (in Long Island they even put the bottles on the shelves and the only thing they are not allowed to do is put the liquor inside).

That is the housing problem of America as a whole. Nothing anywhere whatsoever to correspond with the fundamental advancement that is going on on the other side of the ocean where at least a few men have got hold of the fundamentals of the problem and are thinking of it in its human aspects.

Now, as to the architect's own responsibility,—not as a designer,—his greater responsibility as a citizen who has the knowledge, his social responsibility. He has been serving the client and his calling has been serving the almighty dollar and of course we have to live, to pay our draughtsmen. But what has he been giving his client? The man who has, first, any conception of site values, and has, second, any conception of social values, could not lend his office to put up boxes as they have on Riverside Drive one next to the other. There is nothing you could consider more anti-social than to take a great social asset such as Hudson River and block it up for just that group of people who can have the front apartments in the front buildings in the front part on the river (applause). By doing that he is not even doing a good thing for his client. Riverside Drive is a potential slum because the architect with his clients did not have the least imagination of preserving its intrinsic opportunities, the natural possibilities of the site.

So the only thing I can suggest for a quick way of getting some attention to fundamental living values is to have someone paint a dollar sign on the sun. Then we may begin to appreciate again that sunlight is the heart and soul of the whole problem. We should have the sun going around all day with the dollar sign in view. That is a pretty brutal way of saying it; but take the evolution of Germany during the years 1926, 1927, 1928 and 1929 and you will find there housing gradually turning around towards the sun; just half of the houses faced the sun in 1926; in 1930 practically every house built in Germany has its best rooms towards the sun. If we can get back to some of these fundamentals, housing need not be considered in the abstract, something that has to do with a particular part of the lower East Side. (Applause.)

(In response to a question from the Chair asking what Mr. Wright thought of the style of architecture in the Exhibition as related to the housing problem.) I have felt very definitely for many years that all these complicated things that we are collecting together under the term city and community planning and housing, are going to be solved if ever in the simple terms of the

small community. The real solution is going to be found away from the complications of the big city.

Let me reflect back again on the city. It will take advantage of all the engineering arts, the swift elevator and almost limitless steel. But in this great world here in New York or any of the other big cities we are not solving anything; we do not get close enough to it. Of course, you have to make allowance for the fact that in the other countries they have not progressed like we have; they are not so "civilized"; they have not had the skyscrapers and automobiles and so they are in the simple state where they can see their simpler problems in real terms while we go whirling around and around trying to catch our tail. It is just refreshing to get back to something that even a small mind can understand.

You see here (indicating the models) that these people are thinking of building a house. They are not thinking in terms of zoning and city planning and this and that, and the other, and how much six per cent on the dollar is and everything else. They have a problem and think it through. They say "We are going to

erect a house to live in." I don't say I would borrow their solution or reproduce their style, but I do say that they give you a feeling if you could get hold of a problem as they are doing there might be some chance of solving it and that is the thing about this scheme here. (Indicating the Kassel development by Otto Haesler.) It may not be just the thing we will want to do but here is a perfectly obvious solution of a simple problem, something that you can grasp, something that may not be just our idea of living but at least every family in that whole community will have sunlight during all the morning or all the afternoon in their two main rooms.

Take our Park Avenue super-slums; what difference does it make to a Park Avenue person whether they get any sunlight when they are bathing at Newport or at Palm Beach. It is not a housing problem. When it comes down to places for people to live and carry on the requirements of family life you have got to get closer, back to nature and the soil, and that is what I see of promise in this exhibition. (Applause.)

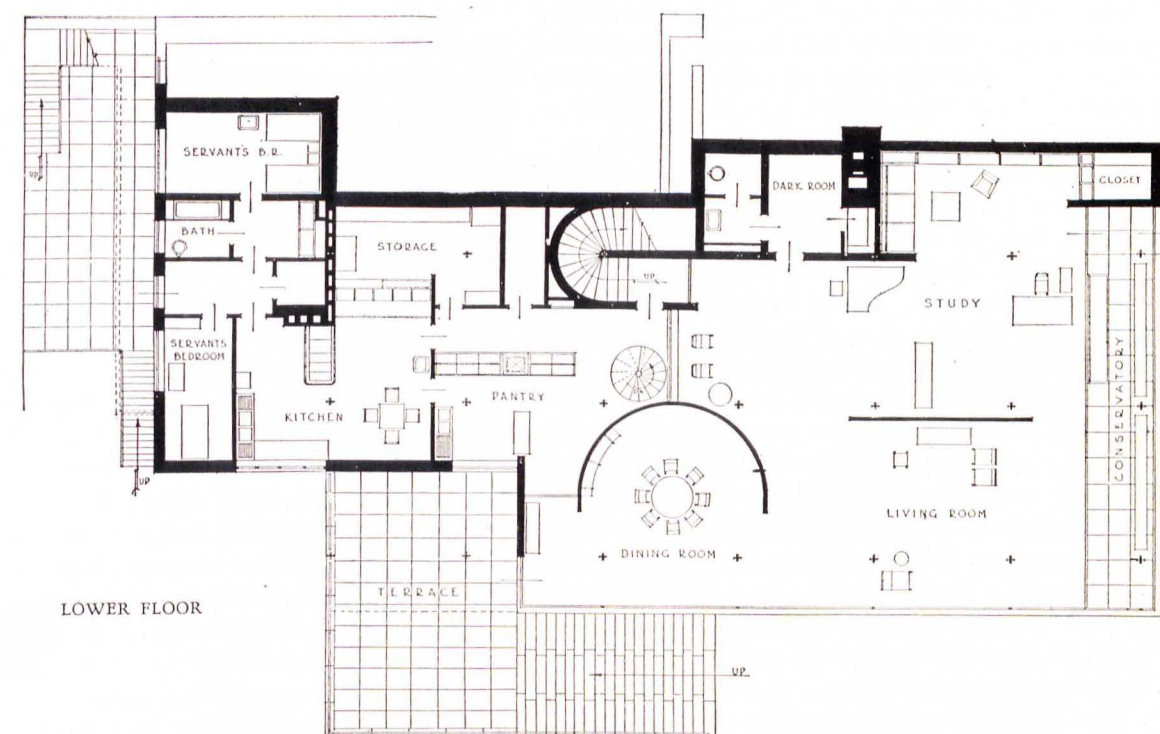
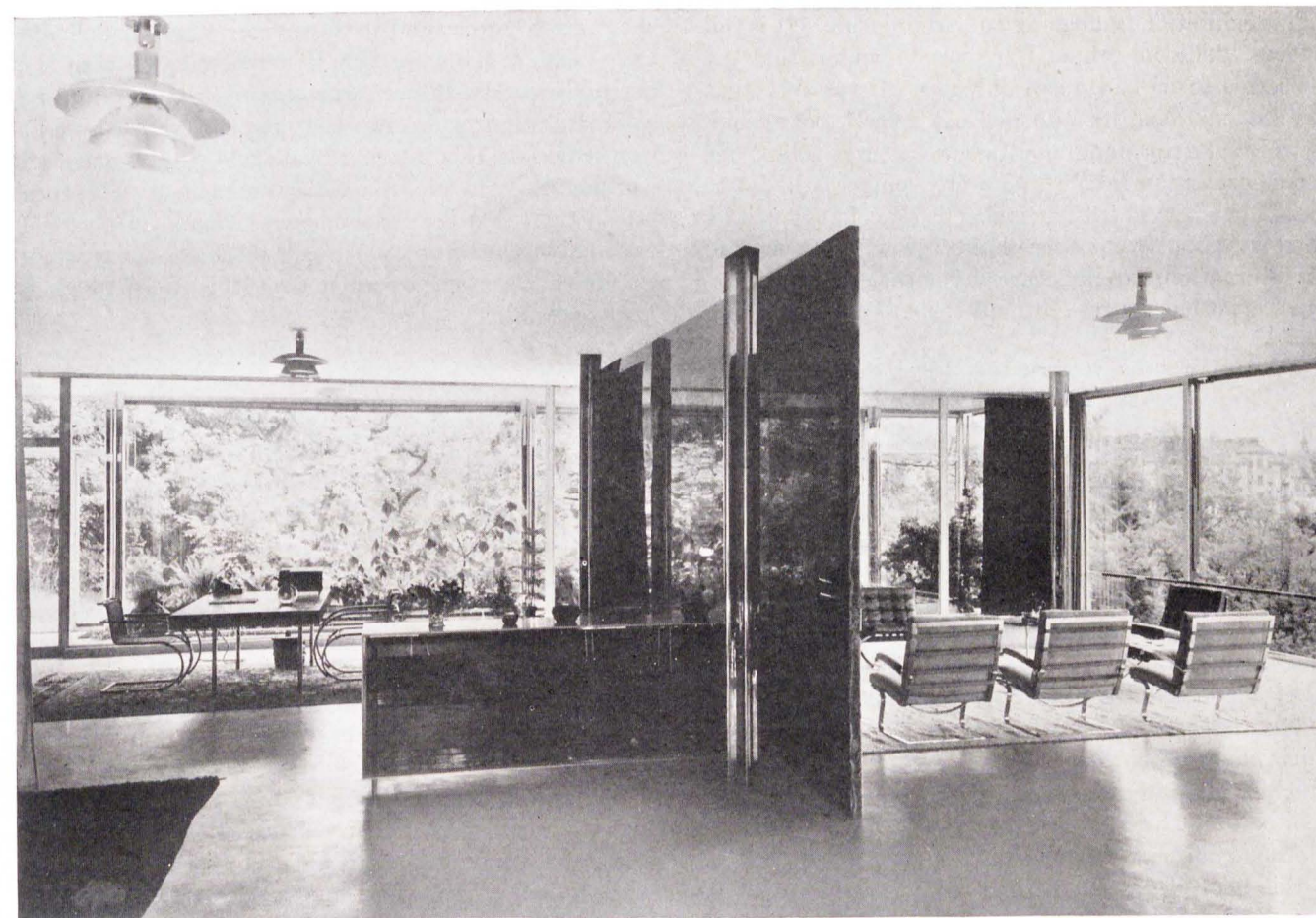
RAYMOND M. HOOD:

LADIES and gentlemen: I am so full of dinner and I am so full of the talk (by Henry-Russell Hitchcock, Jr.) we have just heard that I do not know what to say or what to think. I have had a sort of curious experience. I started in my education at Brown University and continued through the Massachusetts Institute of Technology and the Ecole des Beaux Arts, growing up, finally, as a thorough-going conservative. My position now is like that of the man who, after he came into a theatre on a dead-head ticket and finding an usher said "See if you can get me a good seat." The usher said "Sure, I can find you a good seat." So he took me down and put me in the front row where I stayed until somebody came along with the ticket for the seat I was in. The usher said "I am sorry, but you must get out." That was the time when I was sitting with the good old conservatives and someone came along and wafted me out of my place. Then I made up my mind I would get another seat. I found the usher again, "Isn't there some other school? Can't I sit in one of those modernist's seats?" I asked, and he said "Sure, I can find you another seat." Then another man came along and I was wafted out of my second seat. Then I found that there was another school, an international school, so I was given a seat in the international school and to prove it I have an exhibit in this museum. I said, "I am an internationalist now" (laughter). And here I am with the internationalists.

But when they wrote the program, this book (the catalogue of the Exhibition) inasmuch as I was one of

the ten exhibitors, I had to be written up. I read very carefully what is written and what is wrong with my architecture and I find that I have not made the grade (laughter). I am wafted out of my seat again (laughter). And so I am back in the lobby (laughter) with no place to sit.

But to talk seriously, I have had a great kick, an enormous kick out of the movement that people call "Internationalism." I am tremendously-impressed, when I come to this exhibition, and see a house like this (indicating the house by Miës van der Rohe). I came in the other day and for the first time got a sense of what this movement meant. The idea that caught me was that Miës van der Rohe has built a roof and a glass wall enclosing space. It seemed, at first, a bit like a goldfish bowl for a person to live in, a bowl of glass. But then he put in the interior these solid walls, somewhat as one would set up a Japanese screen. Immediately this gave privacy in back of it (indicating) and I began to understand what Van der Rohe was driving at,—that he simply built a sort of glass porch that was part of the out-of-doors and fitted it with movable Japanese screens that made it livable. There is no question about there being a lack of privacy in such a house. The little screen, fixed or movable, can be placed anywhere. The house has a sense of freedom, flexibility, privacy and openness, all at the same time. It is open planning that I had not conceived of before. I had never sensed this business of building a glass house that would, at the same time, give privacy.



TUGENDHAT HOUSE, CZECHOSLOVAKIA. MIES VAN DER ROHE, ARCHITECT. 1930

This exhibition is amazing and stimulating. It is full of ideas. The only thing I am sorry about is that the law seems to be laid down on color. I was told that "we internationalists" do not use color.* So I said, "I will make my building all color." I was told, "We do not use ornament." "Who are you," I asked, "to say 'Thou shalt not; thou shalt not'?" That is what I am sorry about, that there is not growing up around this international architecture any of the enormous freedom that it has suggested to all of us. I am sorry that

* This is an error, there is color used in many of the models in the Exhibition—P. J.

GEORGE HOWE:

I DON'T know that any one is interested in so personal a question, but since I have been asked to say why I became a functionalist I must assume that some one is.

Let me begin by saying, then, that I turned to functionalism in an effort to find a type architecture in which engineering, which I conceive to represent the principle of material order, should be reconciled to architecture, which I take to represent the principle of emotional intensity in the field of structural design. Of this fruitful union I believe architectural beauty is born.

Beauty, like character, is I am convinced an inward grace resulting from myriad thoughts and acts of a people or an individual. Superficial features have little to do with it. It is not, as the traditionalists and modernists would have us think, a coat of many colors which may be made to order or bought ready-made, and which can be worn by King and Beggar alike if only he have the price to pay for it.

The results of their belief are all about us. Our cities change their aspect without sense or sequence, or any real relation to the significance of our lives. New York, which looked for a long time like a solemn exhibition of mausoleum art, is now taking on the aspect of vernissage day at a competition for apprentice pastry cooks. Those who have been responsible for these phenomena refuse to face the realities of existence. One of the most prominent group of the pastry-cook school (whom Frank Lloyd Wright calls the Three Functioneers) said the other day in a public address that functional housing was bad because it made people tenement conscious. Such a judgment is pure nonsense. It is a pity, he says in effect, that people live in tenements when the country is so beautiful, but since they must let us at least stand by our honored President and make an architectural pretense that they don't. Out of such muddle-headed thinking can come only soft and muddle-headed architecture, and beauty is, I repeat, the child of order and intensity.

I know whereof I speak, having tried for many years to maintain the stone age ideal of my youth which

there grows up around it these rules, such as Palladio and Vignola made for the Renaissance. I wish we could all work with our own sense of discipline and be as free as the devil. For the moment we put a cast iron frame on this international style, that we are all working at, this fine, marvelous movement will turn into a tight, hard, unimaginative formula, just as did Colonial architecture. We should keep away from "style" and for once we will make of this style a freedom of the spirit.

underlies our superficial attitude toward design. I was taught to conceive of buildings as solid masses of masonry. I treated steel and concrete as no more than substitutes for lumber or reinforcements to walls. Mechanical appliances were an afterthought, as though I had suddenly considered putting a boiler in a house a hundred years old and made the best of a bad job.

Of course I was instinctively opposed to the things that made my walls a hollow sham. I strove manfully if without much success to hide all menial accessories behind real or imitation handicraftsmen's gimcracks. Whether these were traditional or modernistic in design their purpose was the same, to conceal the true nature of what was behind. Engineering was the shameful secret of the architectural family.

Murder will out, however, and my first realization that the skeleton in the closet was about to be discovered came when a client asked me to put an electric sign on a neat little renaissance bank I had just completed. Concealment was no longer possible, and I cried out in alarm. "But why," the client asked, "if my business will benefit by it shouldn't I have it?" The question on reflection seemed reasonable enough. I promised him to incorporate the most blazing and beautiful specimen in existence in his next building, and I did. Though this concession to the machine age necessitated a superficial change in my method of design it did not involve a complete abandonment of the stone-age ideal.

It was only when it came to building for the same client a bank, store and office-building superposed in one that the problem of design became acute. Here were not only the most heterogeneous elements to be reconciled, but they had to be amalgamated into a huge organism with a skeleton, organs of circulation, digestion, respiration, sense and sight sheathed only in a thin outer skin. I could no longer by the wildest stretch of the imagination conceive of these biological phenomena as having been surreptitiously introduced into an old stone building. Engineering, economic as well as structural and mechanical, was of the essence of the problem. The masonry conception of architecture as

sculpture in the mass seemed an absurdity in connection with this strange new animal. On its thin skin pattern appeared as inept as tattooing on a human being. I was driven to seek satisfaction in the functional principle instead of inorganic mass or surface ornamentation.

As you see I have arrived at an acceptance of functionalism unwillingly, but it was not long before I began to find new and unexpected aesthetic satisfaction in its austerity. Its philosophy does not rest on the glorification of the machine but rather on the conception of the machine as the symbol of the social ideal, the greatest good of the greatest number. Liberation from material restrictions, a courageous outward look on life and nature, a proper respect for bodily health, a feeling for direction and freedom rather than symmetry and authority, are the intellectual bases of its architecture. Emotionally its plain geometrical elements are almost puritanical in their protest against

HARVEY W. CORBETT:

(Who had just arrived)

NOT having heard a word and being outside, I can be perfectly frank and unbiased.

I have been in here before and seen the exhibition and everything was worth while.

I have just come up from talking about the Chicago World's Fair, and trying to explain to quite a large audience that the World's Fair was modern. But I realize now it is very old-fashioned, now that I have gotten up here.

I think you see I am speaking as an older man who has been through the mill and who has been proud of the fact that he could make an Italian palace, four stories high, for a bank, and do it rather ingenuously. Having done all of those things, an exhibition of this kind of course comes to me as something of a shock.

However, I think that if this idea, that is expressed in this exhibition, which is nothing more than turning the architectural world back to fundamental things, making them forget tradition, styles of architecture and all those things and start again on a new foundation; if it does that, it will accomplish an enormous amount. The changes which have occurred in life, in the manner of living, in business, in all aspects of existence, have been so much more rapid than the changes which have been possible in architecture, that I do think architecture is far behind. In a large measure we are still riding in an ox-cart when progress is moving in a 60-horsepower automobile.

Now, beauty—this question that arises in the mind when you look at these things—they are not beautiful

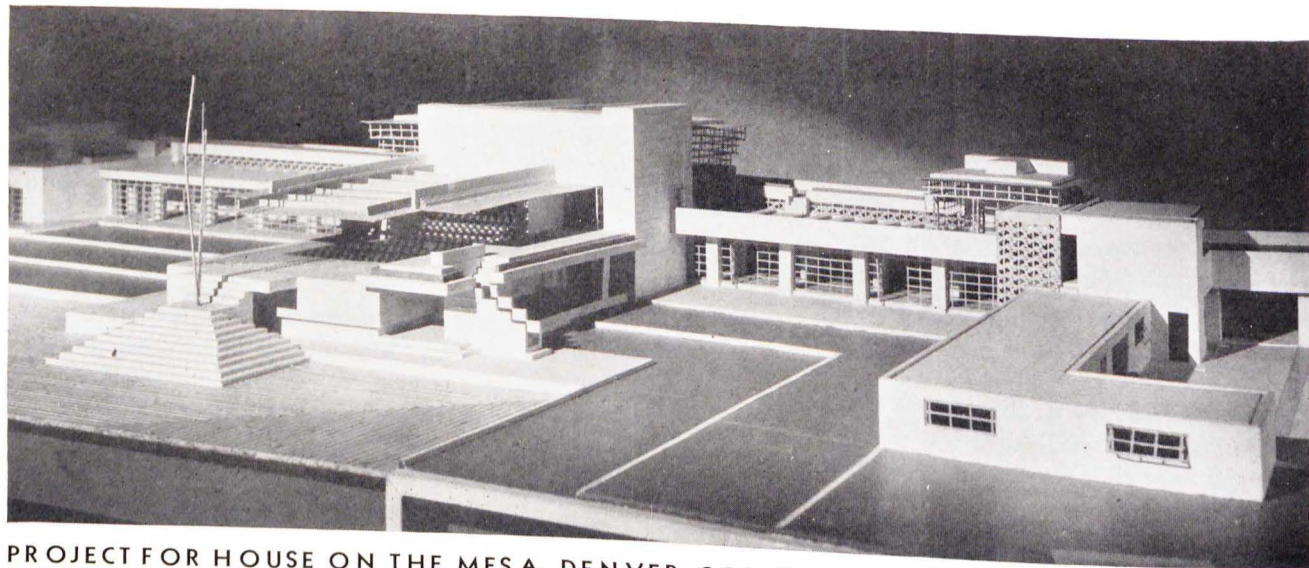
the disintegrating and spurious luxury engendered by the abuse of the machine. They express by contrast with the irregularities of the earth's surface the subservience of nature to our needs. They symbolize a proper pride in man's destiny, based on a clear realization of his intellectual and emotional outlook, rather than in his present or his past. Within the restraint of their outward form one feels an intense human emotion.

The six years during which I have advocated functionalism, and the three during which I have practised it, have therefore been a period of increasing spiritual and aesthetic satisfaction. I ask my colleagues of the opposite persuasions, where is the superficial beauty they preach about and claim to produce that can compare to the internal beauty of order and intensity produced by functionalism? Look about you and you will see that it is not there. It is a mere hallucination. That is why I have become a functionalist.

according to your sense of beauty—I am not referring to the Internationalists, I mean people of my own school) and yet I do realize that beauty is a matter of association of ideas. I can see where these things in the course of time would have to the average observer very real beauty and the other things that we have been building in the past would not have it at all. In fact, I am getting just a little that way myself. I passed a building the other day, I think on Sixth Avenue and 57th Street. There is not one single inch of it, and it is about 12 stories high, that is not absolutely covered with ornament and every bit of the ornament meaning nothing at all and having no relation with the building. I think it is an example of the type of thing which when it was built was greatly admired.

So this whole movement seems to be quite worth while in that it is turning us back to fundamentals; the enclosing of space on a rational basis. I still believe that when that work is done by a man who is an artist in the true sense of the word, we will get something positive. It won't be the beauty of ornament, but the beauty of form, since the rational problem can be solved in more than one way.

It is not always a room exactly 14 feet 6 inches wide, and 17 feet and 9 inches long, that is the only solution of a particular problem. It could be 15 feet wide and it can be 12 feet long or it could be some other proportion and the artist adjusts his rational conditions and reasonable planning to his aesthetic sense and in that respect he creates a thing of beauty.



PROJECT FOR HOUSE ON THE MESA, DENVER, COL. FRANK LLOYD WRIGHT, ARCHITECT

OF THEE I SING

BY FRANK LLOYD WRIGHT

The following article was written by Mr. Wright for the Architectural Exposition of the Museum of Modern Art as a clarification of his stand against the international style. Besides Mr. Wright, the Exhibition includes work by Walter Gropius, Le Corbusier & Pierre Jeanneret, J.J.P. Oud, Miës Van Der Rohe, Raymond Hood, Howe & Lescaze and Richard Neutra. The "self-appointed committee on a style" who are attacked in the last paragraphs, presumably include Messrs. Barr, Hitchcock & Johnson, who are chiefly responsible for the choice of architects in the exhibition.—Ed.

FIND myself standing now against the "Geist der Kleinlichkeit," to strike for an architecture for the individual instead of tamely recognizing senility in the guise of a new invention . . . the so-called international style.

No unusual vision is required to see in this alleged invention an attempt to strip hide and horns from the living breathing organism that is modern architecture of the past twenty-five years and, by beating the tomtom, try to make the hide come alive, or, in despair, tack the "skin" on America's barn-door for a pattern. Such, I believe, is the nature of this ulterior "invention."

Architecture was made for man, not man made for architecture. And since when, then, has the man sunk so low, even by way of the machine, that a self-elected group of formalizers could predetermine his literature, his music, or his architecture for him?

I know the European neuter's argument: "the Western soul is dead; Western intelligence, though keen, is therefore sterile and can realize an impression but not expression of life except as life may be recognized as some intellectual formula."

But I think such confession of genital impotence, while valid enough where this cliché is concerned, a

senility that healthy youth North, South, East or West is bound to ridicule and repudiate.

Youth is not going to take its architecture or its life that way.

Form, and such style as it may own, comes out of structure industrial, social, architectural.

Principles of construction employing suitable materials for the definite purposes of industry or society, in living hands, will result in style. The changing methods and materials of a changing life should keep the road open for developing variety of expression, spontaneous so long as human imagination lives.

The imagination that makes a building into architecture as mathematics is made into music is not the quality of mind that makes a professor of mathematics or makes a building engineer or makes a short-cut aesthete. *Nor is it ever a matter of a "style."*

Mass-machine-production needs a conscience but needs no aesthetic formula as a short cut to any style. It is itself a deadly formula. Machinery needs the creative force that can seize it, as it is, for what it is worth, to get the work of the world done by it and gradually make that work no less an expression of the spontaneous human spirit than ever before. We must

make the expression of life as much richer as it is bound to be more general in realization. Or, by way of machine worship, go machine mad.

Do you think that, as a style, any aesthetic formula forced upon this work of ours in our country can do more than stultify this reasonable hope for a life of the soul?

A creative architecture for America can only mean an architecture for the individual.

The community interest in these United States is not communism or communistic as the internationalists' formula for a "style" presents itself. Its language aside, communistic the proposition is. Communistic in communism's most objectionable phase: the sterility of the individual its end if not its aim and . . . in the name of "discipline"!

Life needs and gets interior discipline according to its ideal. The higher the ideal, the greater the discipline.

But this communistic formula proposes to get rid of this constructive interior discipline's anxieties (and joys) by the surrender that ends all in all and for all, by way of a preconceived style for life—conceived by the few to be imposed upon all alike.

Such communistic "ism" belongs to inverted capitalism. Some good, undoubtedly, the inversion if only to demonstrate the cruelty of both capitalism and such communism. Out of any sincere struggle, something comes for the growth of humanity. But, for a free democracy to accept a communistic tenet of this breed disguised as aesthetic formula for architecture is a confession of failure I do not believe we, as a people, are ready to make.

Centralization (a form of every man for himself and the devil for the hindmost) is what is the matter with us. We are suffering from an abuse of individuality in this virulent form, instead of enjoying the ideal of integration natural to democracy.

We are sickened by capitalistic centralization but not so sick, I believe, that we need confess impotence by embracing a communistic exterior discipline in architecture to kill finally what spontaneous life we have left in the circumstances.

As for discipline?

Do you know the living discipline of an ideal of life as organic architecture or architecture as organic life? Those who do know the interior discipline of this ideal look upon surrender to any style formula whatever as dead exterior discipline. Imprisonment in impotence.

"Besonnenheit?"

"Entsagung?"

Well . . . if an effect is produced at all in organic architecture, it must proceed from the interior of the work. It must be of the very organism created.

Try that for discipline in our democracy!

It is an inflexible will, bridling a rich and powerful ego, that is necessary to the creation of any building

as architecture or the living of any life in a free democracy. Call it individual. And it is ever so.

And any great thing is too much of whatever it is: it is a quality of greatness.

"Excess of contrast, in genius, brings about a mighty equilibrium."

But "Geist der Kleinlichkeit" will take the excess and capitalize it as a "style". Never will it take the principle or its essence. But it will take the excess and prescribe a *pattern*. In this case an excess of the original protest.

Styles are anterior, posterior or ulterior.

Why should pretentious formalizers worry about the discipline of a "style" for Americans before either they or America yet know style?

The methods, materials and life of our country are common discipline to any right idea of work. Allowed to exercise at our best such wholesouled individuality as we may find among us, the common use of the common tools and materials of a common life will so discipline individual effort that centuries forward men will look back and recognize the work of the democratic life of the Twentieth Century as a great, not a dead, style. The honest buildings from which this proposed internationalist style is derived were made that way. We can build many more buildings in that same brave, independent, liberal spirit.

So we need no "Geist der Kleinlichkeit" touting a style at us. No, Herr Spengler, we are not yet impotent.

We will, given our own principle, with no self-conscious effort make a great one.

By force of circumstances freely acting upon what is great and alive in us,—and that is our democratic principle of freedom—we will make our own.

It is true that we understand imperfectly our own ideal of democracy, and so we have shamefully abused it.

We have allowed our ideal to foster offensive privatism that is exaggerated selfishness in the name of individualism. Selfish beyond any monarchy. But do you imagine communism eradicates selfishness? It may suppress it or submerge it.

Nor can socialism eradicate selfishness. It gives it another turn. Democracy cannot eradicate it. No, but democracy alone can turn it into a noble, creative self-hood.

And that is best of all for all.

So out of my own life-experience as an architect, I earnestly say: what our country needs in order to realize a great architecture for a great life is only to realize and release a high ideal of democracy, the ideal upon which the new life here was founded on new ground, and humbly try to learn how to live up to its principles.

I am sure, too, that the work of an organic architecture, for the individual, had gone so far in the work

style must become repugnant to him. Of course, if he can live merely to work, eat and sleep like a mule, then an International style would serve every purpose for him. Fortunately, all men are not mules and possessing power to choose we will always find ornaments in, on and about dwellings. Sullivan delighted in ornamentation and in its designing he is recognized as a master. Like other masters, his words have been misconstrued by those who accepted them as a foundation for another purpose.

It appears that at one time, and at this time as well, the cultured modernism of Behrens, Bonatz, Kreis, Paul, Poelzig, Schumacher and others was very acceptable throughout Europe, a condition that irritated a group and as a counter-irritant a new architectural cult was founded as a vehicle for opportunism.⁵ To justify the shortcomings of the new style in not providing those features usually incorporated in a dwelling, an elaborate system of ratiocination was set up to convince a man that he was not a person possessing any of the human instincts related to beauty. An intelligent, skilful and persistent system of publicity did the rest. So well trained is the publicity bureau, including the U. O. of S. and T., that when Le Corbusier, for instance, lays another, —no, builds another house, a great commotion is set up like that made by the hen when another egg is laid. It is a great game.

Reviewing the work actually accomplished by the Internationalist architects during the past decade, it is safe to estimate that the total bulk of all their detached houses would not exceed that of two sky-

⁵ Mr. North is apparently unaware that the current work of the "cultured modernists" of Germany is so similar to that of the architects of the "International Style" that he would probably be unable to distinguish it. Why does Mr. North assume that Le Corbusier, Oud, Gropius, and Miës are more opportunist than his American "cultured modernists"?

⁶ Skyscrapers cannot be compared with single houses. There is more building in the International Style in the city of Frankfurt than in several skyscrapers.

⁷ The success of a new idea can be judged at first not so much by its bulk acceptance as by its rate of expansion among intelligent practitioners and observers.

⁸ What is the definition of "cultured modernism"? Is it the work of Cram or Kahn or Hood, on all of whose work Mr. North has edited monographs? The definition is apparently extremely vague.

⁹ In no country but America would it be possible to imply that any manifestation was a "strange, fantastic abnormality" because it was intellectual. For all his *hoi polloi* sympathies Mr. North apparently finds only inhumanity in a preoccupation with the architectural needs of the proletariat. His soul well fed upon the ornament of the "cultured modernists", he can afford to ignore slums and blighted areas, yet he has not the grace to mention the inclusion of Raymond Hood in the Exhibition whose work he has elsewhere approved.

TWO SHOWS

A COMMENT ON THE AESTHETIC RACKET

BY K. LÖNBERG-HOLM

THE NEO-CLASSIC CLOSET*

A CLOSET must of necessity retain many elements which are more functional than attractive . . . However . . . radical changes have given the NEO-CLASSIC Teriston closet an un hoped-for decorative quality.

"And now we have the 'Standard' NEO-CLASSIC Ensemble . . . complete and harmonious in every

scrapers designed by American architects.⁶ This may be questioned by some as an unfair measure,—that an *idea* cannot be compared with units, bulk or cost. But if the idea is so essential to architectural salvation why is it not more generally accepted?⁷ Even so, it is difficult to discover any embryonic elements in International architecture that indicate a prospective birth of a great architecture. No great architecture can evolve from a limited dogmatism that does not comprehend the satisfaction of man's inherent instincts to possess and enjoy freedom of choice in those things which are functions of himself, such as a house.

As far as America is concerned, we can see no reason for the introduction of International architecture except possibly as a vehicle for opportunism. It certainly will not arrest the development of that splendid cultured modernism⁸ that has distinguished our architecture of the past six years. Like other fads, International architecture will pass out of our consciousness even if it ever enters into it. It is too intellectual and unhuman to make a strong appeal to the general public although its strange, fantastic abnormality will engage the intelligentsia until something worse comes on the scene.⁹ Study the visitors to the exhibit,—many persons will go to see anything,—and observe the expressions of curiosity, doubt, mystification, wonder and helplessness of the majority, the sophisticated attitude of a few and the callous boredom of others. It is either too deep or too silly to carry far and perhaps its originators intend it to be a huge joke on the suckers.

detail . . . The NEO-CLASSIC fixtures were designed as part of a harmonious whole . . . the bathroom. They harmonize not only with each other but with the room itself. You can see for yourself how the repeated horizontal and vertical lines of the design blend with and emphasize the lines of the room . . . bringing about a heretofore impossible architectural unity."

*NEO-CLASSIC, copyright 1931 by Standard Sanitary

Manufacturing Company, announcing the NEO-CLASSIC bathroom ensemble.

ARCHITECTURE—INTERNATIONAL STYLE

Jede aesthetische Spekulation }
jede Doktrin } lehnen wir ab
und jeden Formalismus }
we reject { all aesthetic speculation
all dogma
and all formalism

Manifest by Miës van der Rohe in "G", July 1932.

Drawings, models and photographs of the work of the European architects Miës v. d. Rohe, Gropius, Oud and le Corbusier, the American architect Frank Lloyd Wright and a number of less well known workers are presented to the American public in an INTERNATIONAL EXHIBITION OF MODERN ARCHITECTURE at the Museum of Modern Art, New York.

Modern Architecture, copyright 1932, The Museum of Modern Art, a catalogue published in connection with the show, classifies and labels the exhibited work:

Classification of current STYLES

the international STYLÉ
the modernistic STYLE
the half-modern decorative STYLE
the revived STYLES
THE STYLE (same as the international STYLE)
the vertical STYLE
the horizontal STYLE
the post-War STYLE
the new STYLE
the wholly new STYLE (le Corbusier's)
conscious STYLE
local sub-STYLES
his own STYLE
the Berlagian STYLE
the cubist MANNER.

Genesis of THE STYLE

"international style . . . not the invention (!!!) of one genius, but the coordinated result of many experiments."

" . . . the four founders (!!!!) of the International Style are Gropius, le Corbusier, Oud and Miës . . . the most luxurious and elegant. . . ."

Comments on THE STYLE

Frank Lloyd Wright.

"since the concrete block period followed closely upon the decorative phase the early houses in this material were richly ornamented."

" . . . the plan suggesting the early post-War work of the German expressionists was based on an ill-chosen scheme of triangles. The walls, however, were entirely of glass."

Gropius.

"The houses for the professors are less successful. The arbitrary piling of the blocks and the strong

contrasts in window shapes continue the specifically Neo-plasticist manner."

"Brick has seldom been used so effectively in the post-War style."

" . . . but he is not assured enough as an artist to produce architecture for its own sake."

"The relation of the balconies and stair windows to the general fenestration scheme was not altogether satisfactory."

le Corbusier.

"The general feeling is still symmetrical."

" . . . his concept of the house . . . as a lyrical manifestation of architectural beauty. . . ."

" . . . the ribbon windows . . . are stopped at the actual corners in order that the bounding line of the general volume may not be broken."

Oud.

" . . . the roofs became flat but the crowning band for all its crispness was slightly heavy."

" . . . the disposition of the plan gives effective architectural rather than pictorial vistas."

" . . . here at last the world could see that a new style existed in which modern methods of construction made possible various things (!!!) which a new aesthetics demanded: flat roofs, long, horizontal windows flush with the surfaces, projecting balconies, wall areas entirely of glass revealing the skeleton supports."

" . . . the side of the church . . . is one of the most subtle and masterly three-dimensional compositions in all modern architecture."

Miës.

" . . . in the aesthetics of plans which exists as surely as the aesthetics of façades Miës has a special originality and power."

"The proportions are usually fine, but the plans are complicated, the windows of different sizes and shapes, the façades massive in appearance."

"Miës arrived at his unique manner not from an intensive study of steel construction and the functions of living but from his long aesthetic experimentation."

Howe and Lescaze.

" . . . the tower . . . is certainly admirable both as sound building and excellent architecture."

Haesler.

" . . . just as in a modern single building, the design depends on the regularity of structure, set off by some feature such as an entrance or stair tower . . ."

The fashion show is scheduled to travel for three years over the art museum circuit. The exploitation of contemporary architects is sponsored by an imposing list of art institutions and patrons, headed by the Duke of Alba.

The NEO-CLASSIC closet arrived in time to add the final touch to the aesthetic shelter.

IMAGINATION IN COMMUNITY PLANNING

BY HENRY WRIGHT

In this article Mr. Wright pleads for what he calls "imagination" in city planning, defending the position of the artist-architect who in these days has often been neglected in favor of the economist-architect.

Without "imagination" city planning becomes a game played with rubber stamps without reference to site, society or economics. Whether the rubber stamp be based, as often in America, on the Radburn "Lane" or as always in Russia on the German "Zeilenbau", it is nevertheless a stamp made originally for one set of conditions and applied to others.—P. J.

THE development of this lecture series was prompted by a feeling which has grown with the years, that American city planning has latterly been tending toward a "picture plan" conception of city building more or less academic and unrelated to any well developed social or economic basis. It is, however, only with the resultant effect upon the art of the designer that we are here mainly concerned. My feeling has been only intensified by the recent too ready endorsement of those interesting but fantastic studies in the *Neighborhood of Small Homes* for the Harvard School of City Planning. These highly complex systems of block planning, based upon the Radburn "Lane" and Mr. Couchon's Hexagonal street scheme, have been heralded as the patterns of new communities, which are, however, still to be motivated by the system of land subdivision and individual lot use (surrounded, to be sure, by an increasing complexity of restrictive inhibitions) which would most assuredly nullify any possible group effect upon which the plans are dependent both practically and aesthetically.

This growing tendency to depend upon the efficacy of a plan conception not realized in accomplished projection may be encountered in the daily routine of almost any Architect's office. Surrounded as he is by multitudinous restraints of codes, tenement laws, private restrictions, zoning restrictions and what not, his province has become one of ornamenting and full-sizing of forms dictated by law rather than either logic or aesthetics. Under these conditions, it is scarcely surprising that imagination has little chance either to develop or to be applied: and a world without imagination is lost whether it be in Architecture or the larger problems of city planning.

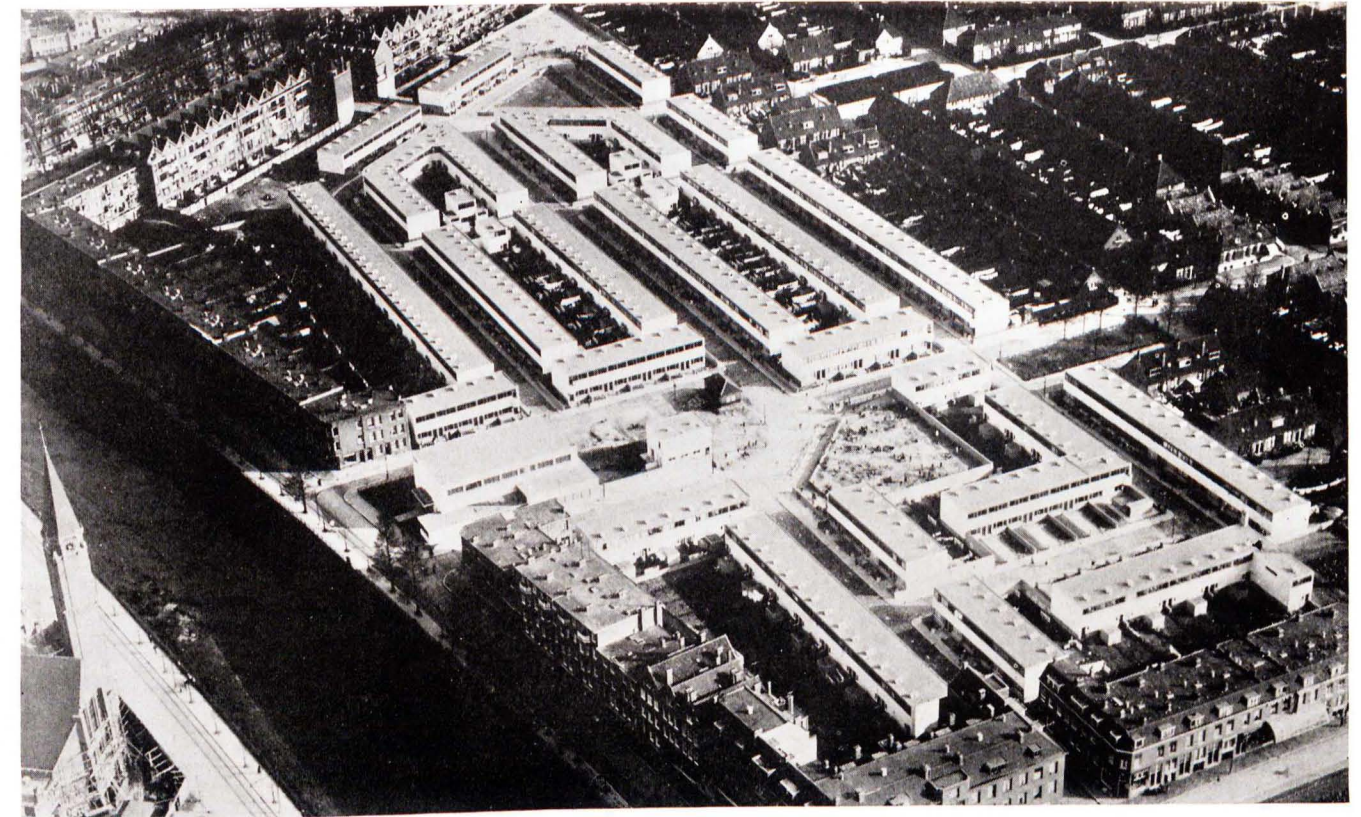
"Slums are the accumulations of a credit economy which fails to eliminate its antiquated equipment, but Blighted Districts are the current product of an era whose builders are devoid of imagination and social concept." By builders we need not limit the field to the untrained and unscrupulous speculative builder, but may include as well the larger Bond and Loan agencies whom the Architect has continued to serve within the narrowing limits in which he has been required to work.

Selfishness stifles imagination. Self-centered interest may employ the imagination of the Architect to create a single house or set-back apartment which, by the uniqueness of its form or its brick tapestry will stand out temporarily among its neighbors, but the quality of imagination so employed is scarcely akin to what unfettered imagination might do if applied to the organization of the entire block or community. And this organization can be by no means either expressed or brought about by plan only and still less by restriction. It can come only of an intense feeling for the significance of site qualities.

At a recent meeting in New York I received unmerited notoriety when I maintained that the present use of Riverside Drive was anti-social and a potential Slum, and that architects who had participated in its building had lent their services to an anti-social purpose (see page 4). Here a solid wall of non-set-back 15-story apartments has been erected as a continuous barrier to the neighborhood, for which the principal advantage is its proximity to the River View. Not only is this view cut off from the rest of the block next to the Drive, but in most cases not half of the apartments in the frontage buildings enjoy its benefits except vicariously in being associated with the fortunate few. Now nature not only supplied the River View and such beauty as exists in Riverside Park but it also provided a sloping terrain from the park back for two or three blocks to Broadway, which developed imaginatively would be advantageous alike to good aesthetics and good business in the mass. Nature decreed that this site should have been developed in the form and relationship of community groups which would extend a social asset of limited and unduplicated character as far back as reasonably possible. Thus, through lack of imagination, the modern city creates its future slums by establishing new uses which are unimaginative and "Blighted" the day they are completed.

Our interest here is to establish, if possible, the causes of waning imagination, and to revive it where we may. In the January 1931 issue of the *Architectural Forum* I attempted a rather ambitious task in explaining how the Architect had been assigned a back seat in recent City Planning in this country.

(Continued on page 20)



KIEFHOEK HOUSING DEVELOPMENT, ROTTERDAM. J. J. P. OUD, ARCHITECT. 1928-30

SLUM IMPROVEMENT

NEW YORK CITY

231 Families

Apartments built with aid of subsidy in the form of tax-exemption.

Because of exorbitant land-costs, too expensive for lower income groups.

No playgrounds except for small recreation space on roof.

No private gardens.

60% coverage of land by 6-story building.

Rooms face:

Noisy traffic street, or Narrow dark street, or Interior Court.

Philanthropic private investment with limited return.

Isolated; not part of a larger plan.

Land values, inflated because of unfounded expectation of skyscrapers, necessitate tall apartment buildings.

Conclusion:

REHABILITATION OF SLUMS IS POSSIBLE.

BUT THE PRESENT POPULATION OF THE SLUMS CANNOT BE REHOUSED WITHOUT DRASTIC CHANGES IN FINANCE POLICY AND WITHOUT SCALING DOWN INFLATED LAND VALUES.

ROTTERDAM

300 Families

Houses for large families, built by the city.

Because land was city-owned, inexpensive enough for lower income groups.

2 large playgrounds.

A private garden for each family.

50% coverage of land by 2-story buildings. (3 times as much sun.)

Rooms face:

Quiet local traffic streets, or

Private sunny gardens.

Municipal investment.

Part of wide plan for slum-rehabilitation.

Single family house possible because of normal land-value. No anticipation of congestion.

THE INTERNATIONAL CONGRESSES FOR NEW BUILDING

BY RICHARD J. NEUTRA

The editors of "Shelter" have agreed to give space regularly to reports and announcements of the International Congresses For New Building and thus make this periodical the Congresses' American organ. American delegates of the Congresses are Richard J. Neutra, 1348 N. Douglas, Los Angeles, Cal., and K. Lönberg Holm, "Architectural Record" New York. Those eligible for membership are: architects and city planners. Annual dues: \$5.00.

IN THE summer of 1928 (June 25-29) a group of men from various countries met in the castle of Sarraz, Switzerland. They had gathered to found an international working organization with the intention of defining without compromise the genuine field of new architectural activity which particularly at present can hardly be separated from the entire complex of social economics. Although some of the principal spokesmen of this gathering like Le Corbusier had excelled in work for individualistic clients, all present found themselves in agreement that the immediate future of architecture,—if perhaps not of architects,—was less concerned with problems of luxurious singularity than with the more typical requirements of populations at large, be it in France, in Germany, in Switzerland, or in America.

It was resolved to meet for cosmopolitan information at congresses where each of the participating countries—now numbering twenty—should be represented by a delegate under whose guidance the respective national group of progressively minded architects and planners should submit the result of a year's research. Such work was to be specifically applied to a program which a previous congress would have elaborated and clarified by circular correspondence.

At the meeting of Sarraz the critical attitude and the policies of the newly instituted congresses were established concerning systematic handling of real estate, city and regional planning, the comparative study of building ordinances and the influencing of public opinion and public authorities in matters of rational building.

Dr. Siegfried Giedion, the eminent Swiss critic on whose initiative largely depended the success of the first meeting, has since remained executive secretary of the congresses, which in 1929 and 1930 met in Frankfurt-on-Main, and in Brussels respectively. Each of these meetings based its discussions on an exhibition strictly concerning the matter discussed and prepared a profusely illustrated publication on it, to be sold at a low price.

Following subsequent invitations these exhibitions were shown through the principal municipalities of Europe. The Subject of the congress at Frankfurt-on-Main was: THE DWELLING FOR THE WAGE EARNER OF MINIMUM INCOME. The exhibition and the resultant publication which later also appeared in Japanese (translated by Torao Saito) gave a large and studied selection of minimum floor plans.

Special reports were presented by: Gropius—Berlin, Bourgeois—Brussels, Schmidt—Basel, Le Corbusier—Paris.

The next congress in Brussels went a step further and dealt with the RATIONAL SUBDIVISION OF LAND FOR SMALL DWELLINGS. Again rich plan material from eighteen countries was on exhibit and appears in the recent publication of the congress in English, French and German. Four special reports were called for to discuss the comparative merits of low, medium height and tall structures to serve for small dwelling purposes. These reports were made by: Gropius—Berlin, Kaufmann-Boehm—Frankfurt-on-Main, Neutra—Los Angeles, Cal., Le Corbusier—Paris.

The meeting of delegates at Barcelona, Spain, is preparing the coming congress, which deals with the aggregation of subdivisions or with the modern city itself as laid out in a functional way.

The president of the current term, C. van Eesteren, city planning director of Amsterdam, has prepared some very instructive traffic and zoning maps of his city, which are being used by the various national groups as a model to be paralleled by their own research work in numerous metropolitan regions. The value of such similar and comparative studies in various civilized and developing countries has proven very enlightening whether they could describe accomplishments in their particular region or merely trace and convincingly explain local impediments, which still block the desirable course.

IN MEMORIAM: THEO. VAN DOESBURG

BY FREDERICK J. KIESLER

March 7th, 1932, was the first anniversary of the death of Theo Van Doesburg, the famous Dutch pioneer-architect, who died in Switzerland. The following article by Mr. Kiesler, who was a very close friend of Van Doesburg, will appear in Paris in a month or so in the last number of the magazine "De Stijl" of which Van Doesburg was chief editor since 1916.—Ed.

DOESBURG is dead. But his absence is more cogent than the presence of all neo-architects, bourgeois and pen-drummers.

They have killed him before he died; they, the cliques, the parasites, the pen-drummers and now they will advertise him to sell themselves. For the age, which denied him in life, sought him in death.

Emptiness about him—nausea within him. Except two, three the "De Stijl"—profiteers deserted him.

Having fought for them and their cause, ten weary years: for even if they had gained a foothold in rich assignments, his critical eye followed them, and equal they were judged, face to face with the problem.

That, they took personally. The propagated "Nue Sachlichkeit" was, in their own stall, something entirely too new, and far out of reach. Treason was cheaper. In France. In Germany. In Russia. And in Holland.

Now, all magazines will print him; now: in France, in Germany, in Russia, in Switzerland, America, Holland. Now, developments will build his houses; now: in Stuttgart, in Moscow, in Berlin, in Zurich, in den Haag; now the International Congress of Architects will claim him as one of their own, now that he is dead; now publishers will "hit" upon a bonanza of nine rejected manuscripts, now.

Now. A burlesque present. But even now and still now, they and those parasites will find consolation for their own utter inadequacy: that he was but a theorist.

Greatest was his talent in practice, quivering for the deed. That he seemed to be a theorist to the world has not been his fault, but that of the world: a fallacy embracing the truth: he was a theorist by compulsion not choice. Like Wright, like Loos.

Where stays the progress, architects-saviours? You functionalists are clogged up to the neck with egotism. Will you ever dodge behind caskets?

Loathing grips me, at the fate-bound repetition, that leaders are pushed to the rear; at a posterity through which the degeneration of other generations returns; and which pretends to more than good handicraft, to social salvation; who would however, accomplish a greater achievement if they confined themselves to lesser tools.

What else remained to the creative temperament than to flee into his humor, divine narcoticum, to let his jest soar unconfined, to revel in grotesque buffoonery—curtain down on all vicissitudes of human tragedy—until breath failed him and once the heart.

Theorist only. This judgment will stand; will stand unchanged despite his death and all the deaths he died before. For the perfection of his personality—all embracing: Man, Metier and Theory—a totality which could not, shattered, find realization,—demanded all: full faith and means—or nothing.

Only those parasites: "friends", work for less. And theirs is and always will be the success.

Doesburg died the most unnatural, the best of all deaths; that of his personality.

APPEAL TO REASON

BY KENNETH M. DAY

IN THE February issue of T-SQUARE (now SHELTER) there appear two polemics by those distinguished architects and composers of Philippics, Messrs. Wright and Howe, and also a blinding elucidation of the Dymaxion Panacea. Mr. Wright says architecture should not be international. Mr. Howe says it should. Mr. Fuller says, "The International mode must perish, being eclectic rather than scientific," but he most strangely adds that his "House has no geographical stamp any more than the modern ocean-going steamship."

Nowhere have reasonable remarks on this subject

appeared. The absurd proposition is advanced that racial differences should be of no account in architecture, the most direct product and servant of human beings, yet these racial differences are so powerful as to form insuperable obstacles to a world cooperation universally known to be needed. The absurd proposition is also advanced that we should develop entirely racially, in isolation, taking no account of developments in other countries, when the dear old miracles of science force the merits of these developments daily to our attention.

(Continued on page 36)

UNIVERSAL ARCHITECTURE, ESSAY No. 2

BY BUCKMINSTER FULLER

A COMMENTARY ON B. FULLER'S ESSAY
IN FEBRUARY ISSUE

SINCE the article "Universal Architecture" by Buckminster Fuller appeared in the February 1932 issue of T-SQUARE (now SHELTER), I have heard criticisms such as the following: "It is too condensed"; "Too wordy"; "It doesn't make sense"; etc., etc.

Now it is true that this article is by no means easy reading and many people discovered this when they attempted to skim lightly through the twelve compact pages of the essay. There is so much superficial writing today that perhaps one cannot blame them for their haste. But "Universal Architecture" is a word-crystallization of the philosophy of a man who has an extraordinarily important message to impart. There is contained in its 6000 words the essence of many years of intense work and thought. It requires and deserves serious and careful attention.

It is entirely wrong to regard Mr. Fuller's writing as arbitrary, or as a style affectation. The words and staccato phraseology (e. g., "radionic-time-growth-composition" or "segregation of function") are natural developments of the man and his work.

The basis of Mr. Fuller's work is his scientific approach. His method of procedure is (1) initiation; (2) research; (3) analysis; (4) design; (5) practice. By this token his statement of a problem is concise, explicit and basic. Ordered thought begets ordered expression. Mr. Fuller uses words carefully. Of course, this is directly opposed to lay practice, which bandies words about in loose fashion. One of the most important phases of his current association with the

SSA (Structural Study Associates) is the rigid defining of terms. One word often representing hours of collective discussion. Certain words and phrases thus become symbols of more or less complex thoughts. The phrase "angular modulus of unification" may mean little to the uninitiated but to a member of the Structural Study Associates, for example, it conveys a great deal.

This specialized use of words is typical of all branches of science today. Each line of work develops its own telegraph-language. Mr. Fuller's philosophy is a new line of departure in industrially reproducible shelter. "Universal Architecture" therefore is packed with telegraph-language which, I am certain, is the basis for the adverse criticisms previously mentioned. But, if this is so, it becomes evident that the essay is not stylistic in a literary sense but a straightforward, concentrate exposition of a highly complex matter.

The scientific language of "Universal Architecture" is not Mr. Fuller's only method of exposition. I happened to be present recently at a lecture which he gave to a group of lay-people, largely without technical training. He covered practically all the points contained in this article but, and here is the interesting thing, it took about four hours and upwards of 200,000 words. The SHELTER article uses 6000 words. The explanation, of course, is that in the lecture it was necessary to expand the concise telegraphese of the essay.

It will interest the readers of "Universal Architecture" to learn that Mr. Fuller is currently engaged in a series of exhaustive discourses on the various facets of his industrial concept.

SIMON BREINES.

ESSAY NO. 2

INTRODUCTORY NOTE:

Hungary lost, in World War, more men of able adult population, in proportion to total population, than any other national land group—approximately 900,000.

For a century, prior to World War, the Hungarian birth rate had been dominantly female—approximately 3 f. to 2 m.; subsequent to the World War, and its male depletion, the birth rate changed sharply to a dominant male birth—3 m. to 2 f.—and has held steadily in this proportion since the war.

Hungarian lovers have, in mating, no conscious sex-production control-laws, probably no laws in their minds at that particular moment. Legislatively established birth control might have decreased total birth, but not proportions of sex. (Incidentally, legislation, purely negative in enforcement mechanism, could not increase birth rate by direct edict, though it might increase it indirectly by bootleg-reflex to a prohibitory statute.)

Indications are scientifically accredited, this same phenomena having repeatedly balanced historically cataclysmic disarrangement

of sex balance, that there are far greater, and certain, adjustment forces at play, in our seemingly unimportant personal love affairs, and esoteric lives, than we may be conscious of, without time-distance perspective. This article seeks to reveal certain aspects of the writer's panorama of current events from his particular time-distant locus.

This article seeks to reveal the reason why established business and its professional hypodermics, looking through static-spectacles, have heretofore failed to support the economically rational development of shelter industry, to wit Universal Architecture. This failure has occurred despite the fact that the potentials of the industry, as frequently disclosed by the writer, have called forth ecstatic enthusiasm, even from conservative sources, on first contact. This article amplifies the intuitively envisioned concepts of capitalists, that, the high-standard of publicly-established mechanical-logic, in relation to an oft envisioned industrially reproducible shelter, bespeaks no compromise. That this non-compromise spells economic failure for

housing not mobile, not divorced from the land, not complete in every mechanical facility. This logic indicates, even to the acquisitive intellect, that Universal Architecture involves elimination of the arbitrary *property-sense*. Uncertain as to his personal security, or harmonic satisfaction in an industrial democracy, the capitalist shamefacedly withdraws his original spontaneous acclaim of this over-architectural invention. But remember the first mentioned "forces at play", of which, *In-Ventions* are the trail blazings. This article seeks to encourage acceptance of inevitable and imminent phenomena.

This is the second of a series of six articles on Universal Architecture, appearing in SHELTER, ne "T-Square".

The first was a statement of the problem with general and specific solutions indicated.

This second article might be titled: The Relative Elimination of Feudal Land-Economics by the Unwittingly Established Universal-Time-Energy-Economics.

The third will be a critical review of the past attempts at establishment of an industry of reproducible shelter; with contemporary gleanings, scientifically analyzed, of the score and more major

ESSAY NO. 2

It is a common reaction of architects of the established tailoring school, when formally participating in current popular discussions of the proposed industrial reproduction of shelter forms, to indicate a distaste for the logic involved by glibly decrying (in words) what they term the "Battle of words." Is there then a necessity of such a "Battle of words" in the establishment of industry? Inasmuch as the essential selection of "Ways and means," it is distinctly necessary that the behind-the-scenes activity be predicated on the establishment of extraordinary precision of meaning.¹ The establishment of a precision of meaning involves, in the first stages of industry, a wholesale stock-taking in the primary industrial toolroom to wit—dialogue.²

In the early days of the motor car it was not only a common affair, but a necessary one, that the owner be as familiar with the lingo and operation of the car as the manufacturer. The owner-operator was often-times called on for more technical ability, in the maintenance of his car, than was the manufacturer in its production. Since those days, the industrial progression has developed what may be termed "consumer's delight," to wit—progressively-less technical, and less-self-conscious, control of the mechanical compositions produced by industry. While this ultimate simplicity becomes an unselfconsciously accepted fact, there has developed an extraordinary progression-of-multiplicity, of selecting and refining detail, behind-the-scenes in the industrial composition. While Mrs. Murphy need no longer know the word "carburetor," a thousand experts working on "down draft carburetion," a little world in itself, with a technical language, all its own, specific and highly inclusive. It is observed that the ultimate progression in relation to Universal Architecture bespeaks an eventual consumer-life in

1—2—etc., see page 35-36.

"industrials" now tooling-up for the new competitive shelter industry etc., of the structural study associates current problem; i. e., A Scientific Human-Force-Increasing Workers' Shelter, for the Soviets.

Such shelter to become immediately reproducible in Russia, in currently available Russian source materials, and workers' technical ability, etc., without compromise of dynamic conditions. This shelter is to abet establishment of the "Heavy Industry's" plants, with a specific-longevity of five years; of integrally self-sustaining mechanics, and high mobility of placement.

The fifth will be a scientific, and harmonic, discussion of the completely abstract, or instrumental, nature of Universal Architecture, a few of its many potentials, and a history of the bread-and-butter development of architecture's patronage, from stone-age to present.

The sixth will contain drawings, specifications, etc., plus harmonic considerations, in special applications of Universal Architecture to wit: A Museum, a Theater, a Roadside Refreshment and Supply Shelter, an Industrial Center, a Hotel, and a Community Garage.

which there will be no necessity of words, articulation being immediately possible in its ultimate form. No, "If I had this, I would do that," for Universal Architecture provides "this" and you unselfconsciously do "that". Universal language of the everyday-world-wide-consumer being consummated in the form of articulation, such as beam-controlled radio television even as it has been established by movie and tabloid. (Beam-controlled radio television is analogous to the beam-control of light as exemplified in an automobile headlight in which the rays of light, originally radiantly progressive in all directions, are concentrated by reflection, or diversion, into a beam.)

While our ultimate social intercourse is freed from the Babel of statically developed words, emanating from special times and special climes, by the able mechanics of the universal industrial progression, the phenomena of verbal-articulation, in its scientific form, (as opposed to the harmonic form, i. e., singing,) will undoubtedly develop an even greater multiplicity in the aforementioned behind-the-scenes industrial activity, or, as some people phrase it, the industry of tools-to-make-tools. This to the initiated, is the field of high growth in the development of the industrial phenomena. This field, in turn may be phrased as scientific-good-faith-communism's Bureau of Progressive Enveloping Standards, as opposed to the politically arbitrated communism, in which latter, standards are limited to the ignorantly unchallenged staticism of the weakest link.³

We have in mind what we term "sardine-box communism," by which we mean the attempt of certain literary exponents of architectural theory to justify the concept of multi-occupant shelter due to the will-o'-the-wisp-like cheap economy in group arterial system, grasped at by admittedly-compromising designers, as a sales-bait to admittedly-acquisitive, non-philosophizing, land "own-

ers." (Note: Within recent weeks architectural champions of sardine-box-communism have admitted that the wide margin between necessary-peak-load-maintenance and average-consumption offset central service economy. They now advocate separate, or individual, mechanical equipment and maintenance. Thus at last substantiating dymaxion theory of self sustaining mobile single cell production.) In such sardine-box, central-service shelter an arterial system, for instance water, can be controlled by a material-bully, so mechanically empowered that he may arbitrate in relation to social intercourse and growth. Picture humans linked together by group stomachs and nervous systems as Siamese Millionuplets attempting to develop self or community in relation to the dictates of their intelligence and faith. It is self-evidently a ridiculous handicap and one which might easily, and always will, be exploited by an independently operating bully.

Multi-occupant living quarters have been proven progressively de-communizing. Neighbors can so offend, by an enforced proximity in relation to their individual development, as to be, in fact, far more remote from their co-dwellers than from their physically distant acquaintances-of-choice. It is an apparent phenomenon of life that while there is uniformity of physical composition, there is no record of identity. It follows that there is no identical program of life development. Biology, colloidal-chemistry, and other physical sciences, indicate continual composition-change requiring an infinity of complimentary progressions to the individual human phenomenon. (By the word "individual" we mean the indivisible, unit-composition necessary to a specific function.) To the industry of shelter, the word "individual" imparts none of the special political meaning so commonly attributed to the word "individualism" in current political discussion.

It is progressively apparent that the ignorant and quite justifiable intuitive protective mechanism has read into this word "individualism" all the taint and fever of capitalistic exploitation. This has arisen from the extraordinary misconception of the materially-successful, so-called "Bourgeoisie" to attribute such importance to material peculiarities. Materialists, lacking in the finer attributes of intellect, harmony, and the other abstract qualities, have sought to establish a vainglorious significance through a sensorial so-called "individualism." Out of it has arisen intrinsic values; and price-proud art. Out of it has arisen the inference that one or another human is distinctive, by virtue of his *possession* of a Rembrandt, purchased for fifty thousand dollars, without the benefit, even, of his own particular aesthetic taste, but by virtue of an expert's prediction of actual appreciation of the investment, and press-controlled congratulations for astuteness and public beneficence; despite the fact that, if the work of art were of harmonic value, it had been withdrawn from public view and stimulation.

Such is the "individualism" which has so retarded the divorce of shelter from material grotesqueness. As a matter of record, it is worthy of note that this fallacious inference of "individualism" took root in the days of high feudalism, when the king, observing that his daughter had an over-large breathing-apparatus-intake, which he stubbornly refused to call a deformity, said to himself, "What is the use of my being king and not taking advantage of my prerogative to help my daughter's mental estate of satisfaction? I will declare, that large, curved noses are indicative of aristocratic lineage in my kingdom," subsequently establishing a group of courtiers with similar nasal deformities. The feudal aping bourgeoisie of the period, impressed solely by material features, swallowed the dictate and established a social minority precedent by material visual association; wherefor the pretty little harness maker's daughter, of most uniform mien, which today would commend her to Mr. Ziegfeld, was deemed "common and ugly." In the same way, the king's daughter, having no musical bent, despite the fact that a musical talent was considered a courtly attribute, it was found expedient by the king to purchase for her the mechanical invention of one of his subjects—the one one-tune music box of his kingdom, with its single pastoral scene, and its frozen-music architectural adornment. Despite the fact that the princess had not composed the music, the pastoral scene, nor the rococo, she was socially deemed a great individual by virtue of her *possession* of this music box. In the same way did the king establish his daughter's architectural individualism as a dowry gesture. But mind you, only deemed "individual" by a social dictatorship whose traditional proprietors, though now representing less than one-half of one per cent of our world population, still keep alive all such aesthetic tradition in their controlled-press, because of its monetary potential. By a process of elimination, this fallacious concept of "individualism" has, in fact, lost that arbitrary meaning not only in the *intuitive-recesses* of the average public mind; but also in the *subconscious* of the industrial (not capitalistic) leader's mind; as well as in the distinctly *conscious mind* of the fast multiplying army of scientific men.

"Individualism" must be reclaimed by industrial dialogue for its scientific implication. It is extraordinary that the literary exponents of the sardine-box communism, already referred to, should still be so impressed with a tobogganing social system as to go futilely far afield in their advocacy of enforced, arbitrary, group shelter, to avoid the inference of a fallacy. It indicates a distinct inferiority-complex, and an inability to pursue scientific logic. It is also a distinct characteristic of such writers, as well as the designers whose land-exploiting flats they extol, that their bread and butter is derived, not from the paying industry of such housing, for it has not been found to pay unaided for many years, but from the patronage of the land-owners whose land the design seeks to re-employ. It is worthy of note that despite millions of \$s having

been "benevolently" lavished upon community housing developments, by personal-memorial endowments, and none upon the purely scientific laboratory development of industrially reproducible shelters, the former have never flourished. Despite this fact every emergency relief program is compromisingly espoused in advance by the well organized "experts" of the ever democratically satisfying "planning program" of unavoidable parliamentary speciousness. In all fairness it must be admitted that their ideas are honest enough, but approximately thirty years tardy—they palpitate within horse-car boundaries while the world takes wing. It is a further peculiar trait of these writers and designers that their first consideration of the so-called "industrialization of the shelter industry" must always be the *land*, inferring the usual pseudo-socialistic point-counter-point of, "who owns the property now?" whereas it is interesting to note that an economic evolution has, unbeknownst to them, taken place.

For a decade past, the ever-more-mobile human family, the majority of which have contacted large cities within that period, have unconsciously photographed the rapid demolition of old buildings and their replacement by Gargantuan structures within a relatively short space of time. Up to the birth of the skyscraper industry, mankind intuitively associated building as part and parcel of the land, having historically in mind the toilsome fabrication of the great cathedrals, taking a space of one hundred and fifty years for their fulfillment. This static association of shelter and land made possible an economic intercourse in which the two, the shelter and the land, were irrevocably intertwined. Under such economics great oodles of insurance companies, for instance, loaned money to building, having predicated their appraisal on the staticism of housing and its permanent occupancy of specific land plans, placing little value on the building and high value on the land. The momentum of such an economic intercourse has carried through the first decade of high demonstration of skyscraper fabrication, yet the intuitive consciousness of humanity, which cannot be blinded to factual phenomena, has suddenly developed a distinct sense of divorcement of the shelter and the land, due to the fact that such structures as the Empire State Building have occurred within so short a span as one year, indicating to the logic of the subconscious that on a pound-per-hour basis for the attainment of smaller structures, representing, at least, an equal amount of industrial ingenuity, that the demonstrated in the Empire State Building, that the individual residential building might be placed on a site within the scope of a few moments; and, even as the Empire State could be removed from its site within six months, so could individual residences be removed within six minutes. Of course, this logic is a subconscious phenomenon, yet the subconscious awareness of the phenomenon has brought about the extraordinary aversion to participation in real estate investment, it being evident that the land would play less and less

part in the shelter industry of the future.

The subconscious has logicized the fact that the extraordinary mechanical attainment in radio *set* design, and distribution, would eventually be revealed in the shelter industry, wherefor the individual human phenomenon has progressively developed an aversion to the gross inefficiency of building compositions, as limited by capitalistic patronage, ignorance, political exploitation, legal structure, etcetera. It is worthy of note that despite shelter's being the potentially largest material industry of mankind's group intercourse, it has, exclusive of the dying real estate department, received none of the good faith tender of mankind by virtue of share purchase in building activities. "Sharing" which has been ever more highly attested in the scientific industrial establishments, to wit—the fact that despite the so-called depression, the number of *share-holders* (not bond or preferred position *owners*) has increased (41 per cent average for 94 leading issues) as no other economic body outside of the life-insurance subscription group—indicating an industrial communism unselfconsciously established. The public's swelling life insurance underwriting indicates mankind's ever greater faith in life itself. (How sad it would be if, as a majority, men were aware of the fact that the funds to underwrite their policies were being, by legal enforcement, invested in the real estate, which they so intuitively avoid direct investment in.) Carrying on the same trend of thought, it is interesting that the various state requirements for the incorporation of insurance companies, in the U. S. A. have, in varying percentages, imposed the mode of investment of insurance funds. A certain portion usually must be invested in Federal bonds, some in municipal real estate, railroads, etcetera; as deemed, in the terminology of the banks "legal for trust fund," contrariwise a Canadian insurance company has happily been legislatively permitted to buy only common shares. The landed gentry have, through bi-party patronage, and lobby dictated legislation, been able to develop a legal framework for the underwriting of their business activities, passing on the capital charges of their endeavor to trust funds, insurance companies, widows, banks, etc., while they carry-on with their *shares* in the activity of the machinery so purchased. It is possible that the life insurance companies, a dominantly American phenomenon, coincidental to the extraordinary longevity, increase (doubled in the U. S. within a decade, due to science and industrially produced life-extension mechanics) may weather the storm, which will break when a dominant public awareness develops of the obsolescence of the exploded real estate value. Metropolitan Life statistician reports prove life expectancy in U. S. as 60 years and estimates 70 year average as immediately attainable.

This will fortunately be a progressive awareness, making possible, in the interim, a chance for the progressive life insurance companies, who, having legal ability to assign a proportion of their funds to the support of scientific protection and safeguarding of

It is evident in scientific study of this progressive



The industrial communism bespeaks the eventual transfer of all physical functions of prosaic necessity to the inanimate machine and the individual dictate of

REFERRING TO MAP: One-quarter of Earth's surface is dry land. Our town-plan shows 86 per cent of all dry land, 84 per cent of which is above equator—wherefor potential town limits are relatively well confined in compact area. Dominant airways of new air transport era will follow *mean* of great circle arcs compounded with prevailing west to east winds in arctic and

² Words properly used are more precise, keener and cleaving than a diamond edged tool. Ever-more-scientific industry, through segregation-of-functions and isolation-of-elements, is extracting dialogue

Land and industry exploiting town planners, under the superficial guise of "social relief", support the imposition of factories in the midst of "settlements". Vindictively they compete to get "their" populace statically involved with a contractual attempt to "own" its property (which attempt involves a myriad obligatory institutional and chattel compromises to mobility). As a result the encumbered proletariat must either rupture his bankability; or runaway, with subsequent credit blacklisting; or remain to take what-work, at what-price any business exploiter may devise. Logically he must take it with whatever taxes, legal regulation, specious benevolence and cultural dictate it may please the vanity of its ultimate monetary overlords to grant. This phenomena of cheap labor markets, and immobile specialized mechanics militates against mobile placement of fabrication, at elemental sources in relation to ever improving design and material requirement, thus paralyzing human growth. The result is a historical "depression" cycle. These historical depressions have only been cured by uprootings, mobility, and relative outgrowths, until the successive outgrowths have merged their limits. Their conclusive merging was the "World War" outburst's indirect resultant. Inevitably balancing its incredible life-capital charges world encompassing industrialism, unwittingly

invoked for selfish war profits and militarism, was established. In a like manner the current depression of selfishness will uproot SHELTER from land-based economics. Capturing for the industrial union feudalism's headquarters. One understands why bankers have broadcast so often, and so morally that "home owners make the best, in fact, only reliable, citizens." A recent single issue of a Philadelphia *Daily* carried seven full pages of "Legal Notices" of replevined one-family "properties". Thousands of broken life dreams,—vanished life-savings in a day—in their place a myriad, life-long heartbreaks, anti-social complexes and inhibitions "advertised" in that one little *Daily* in the "city of beautiful homes". As a locale loses its economic "high"—potentiality, due to relatively outgrown static serviceability, its beleaguered populace enacts such social dramas as the recent march upon the Dearborn Ford Works. The industrial emancipation of SHELTER is no "interesting" aesthetic,

social, or economic side issue, subservient to a social re-evolution or intellectual re-form. Why "re"-anything. Arbitrary re-mystification of an experience and logic dispelled illusion constitutes intellectual suicide. There is no life left in the revenue-bled static standards of ignorant down-talking business and politics to reform. A specific digit progressively subdivided approaches zero. A progressive universal satisfaction is dependent upon additions to its divisor. We must have new form—not re-form. Industry is giving birth to universal architecture's new scientific structures, no longer monu-mental or static, but instru-mental. Instrumental to growth, they constitute the specific physical in-vention-media through which, alone, humanity must interpret and articulate its symphonic social compositions, if those harmonies are to be the age-old envisionment of an uncompromised utopian continuity.

APPEAL TO REASON

(Continued from page 29)

Thank God the world is not, and shows no signs of being, "Flat as my hat—flatter than that." The man who believes that any given gospel should be immediately accepted by everybody, including the Thibetan llamas, in order that the world may join hands in one unvaried system, is an ostrich to reality. It is equally true that modern economics and transportation make the isolationist a "dodo". ("Didus Ineptus"—A flightless bird now extinct.—Webster.)—Even so the extreme internationalists and isolationists in art. Life-habits in New York, Mongolia and upper Congo are as different as the climates, which in the first instance did so much to differentiate the races, but the intercommunication of thought is becoming immediate and complete,—for those who want to think.

Lovers of Georgian architecture are amazed by the inept efforts of distinguished French architects who practice in America to design in this manner, and

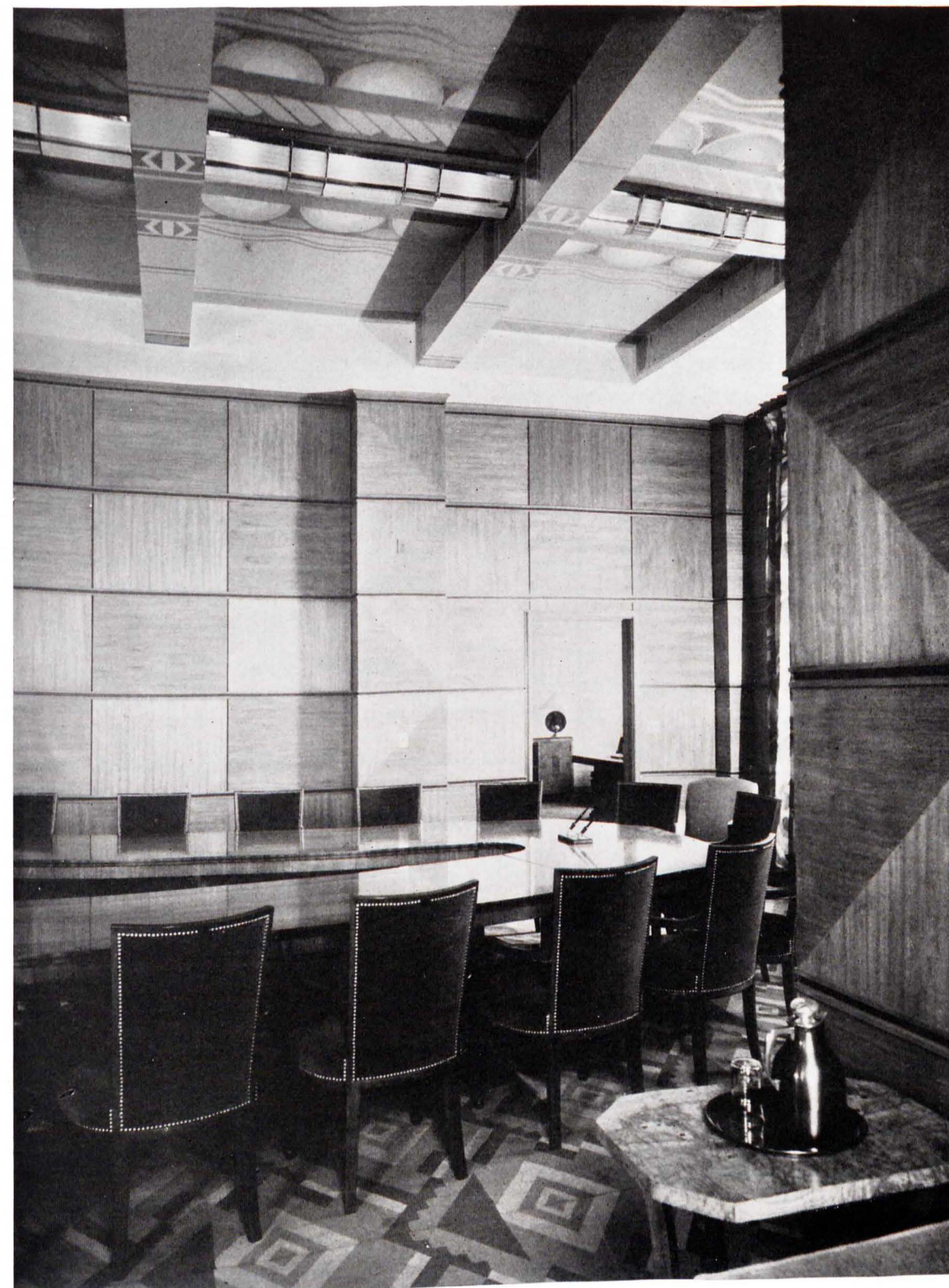
Italians gape in astonishment at our attempted Italianism. Modernists seem to feel that stucco walls and horizontal bands of windows answer every architectural problem in the world. In the name of The Almighty, is no one thinking?

There is a sensible way of development. Let each racial or climatic section design those things which solve its problems. Let it make the fullest use of ideas developed abroad, but let it mold them to its own natural pattern. Let it travel abroad and learn from the spirit. Let it learn principles and technique from whatever source, but let it apply these things indigenously. Architecture cannot be great unless it partakes of local atmosphere:—even the greatest buildings become slight when transported unchanged to new environments. Exoticism, eclecticism, internationalism, isolationism,—each alone is slight and thoughtless.

ITINERARY FOR EXHIBITION OF MODERN ARCHITECTURE, MUSEUM OF MODERN ART, NEW YORK

NEW YORK, *Museum of Modern Art*
February 10, 1932 to March 23, 1932
PHILADELPHIA, *Pennsylvania Art Museum*
March 30, 1932 to April 22, 1932
HARTFORD, *Wadsworth Atheneum*
May 2, 1932 to May 23, 1932
CHICAGO, *Sears, Roebuck & Company*
June 9, 1932 to July 8, 1932
LOS ANGELES, *Bullock's Wilshire*
July 23, 1932 to August 30, 1932
BUFFALO, *Buffalo Fine Arts Academy*
September 15, 1932 to October 17, 1932
CLEVELAND, *Cleveland Museum of Art*
October 27, 1932 to December 4, 1932

MILWAUKEE, *Milwaukee Art Institute*
February 10, 1933 to March 11, 1933
CINCINNATI, *Cincinnati Art Museum*
March 21, 1933 to April 19, 1933
ROCHESTER, *Rochester Memorial Art Gallery*
April 29, 1933 to May 25, 1933
TOLEDO, *Toledo Museum of Art*
September 1, 1933 to September 30, 1933
CAMBRIDGE, MASSACHUSETTS, *Fogg Art Museum*
October 11, 1933 to November 11, 1933
WORCESTER, *Worcester Art Museum*
December, 1933



Board Room, Integrity Trust Co., Phila.
Paul P. Cret, Architect. Executed by

THE CHAPMAN DECORATIVE CO.
20th AND DELANCEY STREETS, PHILA, PA.